

WHAT WE'LL DRESSED WOMEN WILL WEAR

BY *Anna Rittenhouse*

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Newest Fabrics Show Popularity of Broad Stripes

Special Correspondence of The Star.

NEW YORK, February 12, 1916. THE situation in Paris today is exceedingly interesting. France is racially dramatic, and she has been able to infuse into what might have been dull times a pepperish condition that has put the dressmakers of two continents into a state of irritation. She is like an actress who is constantly before the public through a clever trick of advertising that keeps her in the eyes of the world.

Not for a moment since the war began has she allowed the American sartorial system to be quiet. The various artful and altogether stimulating ways in which she has impressed herself upon the public have been taken up too often in the last eighteen months to be repeated; but the fact that the dressmaking world of Paris has never allowed itself to be pushed aside by the war in either interest or activity is a phase of this world rebuilding that should be incorporated in its history.

It shows that the dressmaking world of Paris has the innate dramatic instinct, the kind of trait that keeps your name to the fore, no matter what other conditions are tumbling down with a crash that will resound through the centuries.

When there seemed to be a chance of a stalemate in the dressmaking battles, as there is in the actual battle line through Flanders and France, the French syndicate of dressmakers began a sharp artillery offensive that sent shells bursting and doing damage all along 5th avenue and its adjacent territory.

The syndicate, as you know, reserved the right to choose and pick among the American buyers, so that the business of importation would be in the hands of a few and not many. The reasons behind this right of jurisdiction were sound. The French dressmakers felt that something drastic must be done to protect their original creations from cheap and wholesale copying in the United States, England and Germany, which was done in a way which did not contribute either money or prestige to them. They also were rightly irritated in a discovery that the United States sold thousands of imitations of their models by using facsimile labels of the great French houses which are sold in this country.

This discovery was enough to try the patience of a far more serene soul than the French. It was forgery and dishonesty. There is no use mincing the words, for the two facts have been established and there are no two opinions about the right and wrong of it. Many of the best shops stooped to it; thousands of women bought gowns bearing labels of the great French houses, which were made in the upper floors of American dressmaking establishments, and for these gowns they paid the exorbitant prices that are asked for imported French gowns because of the duty.

Our dressmakers said they were driven to do it because American women refused to buy American gowns, but the number of these women is so few in comparison with the female population of this country that the argument sounded absurd. True, there are many women who are inclined to this deception for they will baste a French label in a homemade gown, but it can fool no one who knows anything about clothes.

The one time when the French label has no appeal for the American woman is when the ship is tearing American shores. That last day on board is taken up by the woman passengers, locked in their staterooms, surreptitiously replacing French labels with solid American ones. The first day on shore they spend doing the work all over again.

There was good excuse, in the light of this discovery, for the French dressmaking soul to ruffle up its feathers like a wet hen. And it was natural that they should make drastic experiments toward stopping both these practices in America. However, the experiment they made a few weeks ago brought nothing but a strained feeling between France and America and possible disaster.

It was meant well and it sounded well on paper, but it worked badly from the start. Its initial adventure in boycotting certain American buyers resulted in a widespread feeling over here that personal prejudice was going to rule the decisions. When the great house of Callot withdrew from the syndicate it looked as though Paris was beginning to get uneasy under the new rules, as well as America; then, when Premet withdrew with her vast American following, and, lastly, Jenny, the idea of the moment, with her technical excluding her millinery from the syndicate rules, and Paquin wavering and undecided as to whether she would stay in, the situation broke hopelessly for the American buyers.

Today the streets of Paris are thronged with Americans who are over there to bring back the new gowns. I hear that everything is 50 per cent more cheerful than it has been since

August, 1914. The cafes along the pavements are filled with people, the restaurants are open until half-past ten at night and even if the audiences in the theaters are made up mostly of wounded soldiers, the plays are clever and interesting.

All the dressmaking houses are open, little and big, with even more than their quota of new models, and the Americans who are there to buy are greatly increased in number over the last two seasons. The submarine scare seems to have died down and although the majority of American shops have not coerced their buyers

SLEEVES Are Quite Large and Reach to Wrist—Shoulders Still Narrow—Waists Not Clearly Defined—Checks and Plaids Have Reappeared—Various Shades of Gray Much in Evidence—The French Situation Today—Woolen Voile and Jersey Cloth—Placing Peltry on Muslin.

USE OF BLUE, GOLD AND WHITE



WHITE CHIFFON, WITH GIRLDE EMBROIDERED IN BLUE AND GOLD, AND BLUE SILK TASSELS.

to go abroad, all the houses are represented because there is a renewed and increased interest shown by Americans in going to Europe.

The cables are now coming in, giving us meager details of the new frocks, but it is too early in the month to gain any comprehensive idea of what is being done. There is no marked change in the silhouette. Military ideas are being gently incorporated into the general scheme.

Sleeves are quite large in the one-piece frocks and reach to the wrists. Shoulders are still narrow, waists not too clearly defined, there is an effort to flatten the skirts front and back and get the width by a draping of the material at the sides. Skirts of one material and coats or bodices of another will continue to gain favor. Broadly striped fabrics grow in popularity.

Checks and plaids which were brought in with the landing of the Scottish regiments in France have reappeared after the public thought them eclipsed. Rodier's new weave of jersey

cloth is evidently to be a new feature of the spring suits. The use of it is strongly rival to serge and gabardine.

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DAINTY PINEAPPLE DISHES

Honolulu Tea.

ADD one or two tablespoonsful of pineapple juice to a cup or glass of fruit. Boil twenty minutes, turn into sterilized glasses and seal. The marmalade must be stirred constantly while boiling, as it is apt to scorch. A cup of nut meats chopped fine or a little spice may be added at the last, if desired. This makes a good filling for children's sandwiches.

Pineapple Marmalade.

Peel and grate or chop as many pineapples as are desired. Weigh and allow a pound of sugar to each pound of fruit. Mix well and stand in a cool place overnight. In the morning cook for a half hour, or until soft enough to put through a coarse sieve. Strain, return to the preserving kettle and continue the cooking, stirring almost constantly, for half an hour or longer, until a clear amber jelly results that will thicken into a paste as it cools. Put into small jars and when cool cover with paraffin and seal.

Pomona Punch.

Add to two quarts of pineapple juice two lemons and two oranges sliced thin, one quart of fine large strawberries or raspberries, one quart of a sparkling mineral water and a pound of sugar. Serve in a punch bowl or large glass pitcher with plenty of ice.

Nuuanu Punch.

Add to three quart bottles of pineapple juice the juice of three lemons, a pound of sugar and six slices of canned pineapple cut in small pieces. Serve in a punch bowl with a generous quart of plain or carbonated water and a large piece of ice. This makes over a gallon. It should stand on ice to chill before serving. This recipe will serve twelve or fifteen persons.

Paradise Island Punch.

Put into a punch bowl three quarts of pineapple juice, one can of grated pineapple, one quart of crushed strawberries, the strained juice of one large grapefruit, six large oranges and three lemons. Dissolve a pound and a half of granulated sugar in a quart of boiling water. Chill and stir through the fruit, adding a large piece of ice to the contents of the bowl.

Pineapple and Rhubarb Marmalade.

One quart of shredded pineapple, four quarts of rhubarb and the juice of two oranges. Cook the pineapple in water until tender, add rhubarb cut up, skin

Peel a juicy pineapple, taking care to pick out all the eyes, and chop fine or shred with a fork. Sprinkle with sugar to sweeten and let it stand until the sugar is melted. Pour one quart of freshly boiled water over the shredded pineapple, add more sugar if needed and set away to cool. When cold, strain and serve with a few bits of fresh pineapple floating on top of the glass.

EMMA PADDOCK TELFORD.

VELVET REMAINS A FAVORED FABRIC



AFTERNOON FROCK OF GRAY MOUSSELINE DE SOIE, WITH VELVET BODICE EDGED WITH FUR.

especially in ornamented tabs placed in thick groups, after the fashion of Goya and Velasquez.

Several months ago the French designers substituted gray for black in

their scheme of things. This was done between the last semi-annual opening and the beginning of the new year. The house of Cheruit is famous for its partiality toward this color, pos-

prophecy comes true, it is a waste of time to discuss the colors that are coming into fashion.

We are a bit skeptical about the all-white regime, for we heard that last summer, and yet, at every gathering of women last summer, their costumes glowed like a Bakst setting for the Russian ballet. So, suppose we talk about the new colors anyway, and trust to American ingenuity to be able to display them in our costumes this summer; and gray in its pearly tints is to be featured, not only in frocks and suits, but in separate blouses.

Woolen voile will be brought into first fashion and in gray it will be

HOT STEWS FOR COLD DAYS

A CAPITAL dish for a cold day is an Irish stew. Any kind of meat will answer, but the best is a neck of mutton. Peel and slice two pounds of potatoes and lay half of them at the bottom of a stewpan; spread over them a pound of sliced onions and a tomato or two. Cut the meat into pieces, season it with salt and pepper and a sprinkle of cayenne. Cover with the other potatoes and onions, add nearly a pint of water, cover tightly, and simmer gently, without boiling, for three hours.

Farmer stew is one of the most palatable ways of serving round steak. Pound flour into both sides of a round steak, using as much as the meat will take up. This may be done with a meat tenderizer or with the edge of a heavy plate. Fry in drippings, butter or other fat in an iron kettle or a frying pan, then add enough water to cover it. Cover the receptacle very tightly so that the steam cannot escape, and allow the meat to simmer two hours, or until it is tender. One advantage of this dish is that ordinarily it is ready to serve when the meat is done, as the gravy is already thickened. However, if a large amount of fat is used in the frying, the gravy may not be thick enough and must be blended with flour.

To make Brunswick stew, take one pound of brisket of beef, three pounds of chicken, one pint of lima beans, one pint of soup stock or water, one cup of canned corn, three potatoes, sliced; one-half cup of canned tomatoes, one small onion and one teaspoonful of salt. Cook all together until tender, and before serving remove all the bones from the meat and chicken.

Take one pound of meat from the neck of beef. Cut it into about six pieces, brown in butter and add one-half a can

of peas and two medium-sized carrots. Cut in strips, cover with hot water and simmer from one and one-half to two hours, then serve.

Scald one red pepper and remove the seeds. Then chop the pepper, one small onion and a clove of garlic together fine and mix them in a pan with one tablespoonful of butter. Add three tablespoonfuls of tomato catsup, one tablespoonful of Worcestershire sauce and one and one-half tablespoonfuls of water. Make this mixture into a thick gravy, add cut-up cold meat and heat thoroughly.

Styles for Stout Women.

IT is now possible for the stout woman to secure ready-made garments with the much-desired individuality in style. Flare effects may appear at the hips, knees or hem of the skirt, but for stout women the fullness is dropped below the hips by means of a skirt yoke, by the use of panel sections or by the circular cut of the skirt.

Long lines in the center front and in the center back may extend from the bodice into the skirt, the sides having broken lines over the hips. Snug-fitting bodices for stout women have the girdle arranged in pointed outline, giving a long-waisted appearance, or the bodice may be cut a pointed line.

Other becoming features are the set-in sleeves with a narrow shoulder line. Then there is the fullness at the top of the sleeve which makes the arm taper at the elbow and takes away the appearance of a graceful taper from the shoulder line. The drapery of soft, looped-up folds well below the hips is suitable for stout women.

Bell sleeves are preferred for cloth coats, but occasionally one sees one of the bishop type.

used for shirt waists, as substitutes for the beige that held its sway so long.

Years ago we wore woolen voile; it quite captured our fancy and, therefore, it may do so again. Rodier has put his seal on it, and also on a new quality of jersey cloth that will be used for coats and skirts. It is possible that the former will try its hand at rivaling silk everyday frocks, and the latter will enter the ranks against serge and gabardine.

Neither fabric is new; the former is a revival and the latter has been with us for several months, but both of them will be strongly featured throughout the succeeding season; they will gain somewhat of a reputation for being new because the public is not familiar with them.

There is no doubt that women will like the new weave of jersey cloth, for they are anxiously looking for a substitute for serge in spring suits. Taffeta and ribbed silk have been offered over and over as substitutes for the woolen fabric, but the Anglo-Saxon woman, whether she be in England or America, feels more content with a thread of worsted in her street suit until hot weather comes and makes it unbearable. Even through the dog days she likes to feel that in such a coat and skirt are hanging in her wardrobe, ready for an emergency. The new jersey cloth has something of the feeling of the sweater, and while the larger part of its use may be confined to life in the country and in small towns, there is good reason to prophesy that it will find its way in the streets of the great centers. Brown is one of the colors that the dyers of the new jersey cloth evidently like, for some very smart suits of it have appeared. Brown has not been among the fashionable shades for several seasons. We have quite ignored it, although we have given a warm slice of our affections to the pale beige. Probably the welcome accorded the leather tones has suggested to the dyers the introduction of brown. The reason, however, is a negligible factor in the condition. The fact remains that brown and beige are colors to be reckoned with from now on.

There was so much distaste on the part of the fastidious ones for fur by the time the new year arrived, because of its lavish use in women's apparel during the last six months, that every one thought its day was done; and yet here it reappears in a variety of capricious ways. For instance, one of the Palm Beach hats is edged with and 'white' lined with white fur, and Poiret's idea of combing skunk out to make it look like fringe and using it for trimming has started an entirely new development of the usage of peltry.

He first brought this out on a Britton crown of purple and white striped silk and velvet, and then the milliners took it up for the new straw hats. If you want to employ some of your leisure time at home in arranging fur instead of embroidering, you might as well luck at achieving a Poiret-esque result with an old piece of fur and a thick comb.

Pressing Contrivances.

CURVED seams, such as the bust of a coat, or the hip seams of a skirt, are troublesome to press. The best methods of pressing such seams is by means of a pressing ham. It is easily made. Cut two pieces of ticking the shape of a ham. Sew them together, leaving one of the larger corners open. Pack tightly with sawdust or bran. To press the bust seam of a coat, place the largest point of the bust over the small end, and you can then press without danger of stretching the seam out of shape. The seams in the hip of a skirt can also be pressed this way and will hold their shape splendidly. This is a hint from a tailor.

To press men's trousers, take a well padded ironing board and two other boards about two inches wide and one inch thick. Have one of these small boards long enough to extend over the large end of the ironing board and the other over the small end. Take four quilt clamps, using two of them to fasten the waist of the trousers. Place the seams in the legs directly over each other and fasten with the other two clamps. If the trousers have been washed in water, stretch them as much as possible, as they may perhaps have shrunk a little. Wring a towel out of hot water, place it over the trousers and iron with a hot iron until perfectly dry. Remove the trousers and press in the same manner on the other side. Then press the waistband and hem. This is economical and easy, for the clamps are simple to adjust and the work is quickly done.

Negliges.

THE new tea gowns, negliges and lounging robes are very pretty and made of fine fabrics. Fancy or corded cottons are much used for these garments. Cotton crepes with heavy cotton embroidery are largely used, especially in blue, lavender, rose or tan, with the embroidery in white. Instead of embroidery, they may be trimmed with ribbon or lace. The voluminous effect in these robes is also used in negliges. Sheer and light-weight fabrics are most favored.

Children's coats are very full. The ripple frequently starts from the neck line, swinging freely to the bottom. In other cases the fullness is drawn in by a belt or sash.



HAT OF BLUE AND WHITE STRIPED LINEN LAWN, EDGED WITH BROWN FUR.



SMART LITTLE SAILOR OF BLACK STRAW, WITH BLACK PATENT LEATHER QUILL.